

August fifth,
1957

Mr. T. E. Mergendahl, Jr.,
George Braziller, Inc.,
215 Fourth Avenue,
New York 3, N. Y.

Dear Mr. Mergendahl:

Since I have no records with me whatsoever, I am not in a position to give you the information you requested. Won't you telephone the gallery and ask Mr. Allen to furnish the data.

I can, however - without the records - advise you to use the title which appears on the reverse of the photograph. The title should be "Television Antenna" with the dimensions you have listed.

When I get to New York in the next week or two, I shall immediately check regarding the number of "Clown" reproductions I will require.

Many thanks.

Sincerely yours,

egh-k.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Encl. H. J. Maker 8-30-57]

Elizabeth Prescott Dagget -
wife of Henry Dagget of New Haven, Conn.
Painted in 1794 by Ruben Moulthrop of
N. Haven -

Size 25" x 30"

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established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

12A
August 20, 1957

Mrs. Stephen C. Clark:
Cooperstown
New York

Dear Mrs. Clark:

At last I have had an opportunity to refer to the record books which were sent to me in Connecticut, and am now enclosing some data which you may find of interest for your document file.

I trust you were pleased with the framing. Fortunately, for the two larger pictures I found excellent antique frames which I purchased a few months ago, and we did the best we could with the remainder, also original - all but two.

Now that you are away from the hot city I hope that you are continuing to improve and are having a delightful summer.

My very best regards.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AFA

August Fifth,
1 9 5 7

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Mr. Sterling Emerson,
Shelburne Museum,
Shelburne, Vermont.

Dear Sterling:

At the meeting we talked about the distribution of photographs which are sent out by museums and I thought you would be interested in the enclosed.

On other photographs, the following appears:

RESTRICTION.

This photograph may be used for publication only by written permission of the _____.

Sincerely yours,

egh:k,
encl.

MEMBER OF AMERICAN SOCIETY OF APPRAISERS

ROBERT CARLEN

ART DEALER

323 SOUTH 16TH STREET — PHILADELPHIA, PA. — KI-5.1723

Monday August 26th

Dear Edith:

Received your letter of the 23rd.

I have just received word from the party I purchased the Pequot Indian weather vane that it has been crated and was being shipped to me the latter part of last week. It no doubt should arrive here the latter part of this week.

I am enclosing the only photograph I have of it and which was sent to me by the owner showing it in position on his roof of his place of business.

It is perfectly agreeable with me for you to keep the wood carving until Mrs. W. returns in October. A pair certainly should be of especial interest to her.

It doesn't look very much as though I will get any real vacation this summer. We are having some alteration work being done here in our home which has dragged out endlessly and by this time I am sorry I ever started. Not only has the time element been discouraging but also the constant and usual "extras" keep cropping up. Now Alice wants the house painted inside and out and that will really be a mess.

Alice came up from the shore to-day with Susan for two days shopping to get her ready for college as she leaves for Ann Arbor, Michigan on the 9th of Sept. She is majoring in architecture and industrial design.

I doubt if we will get up to New England again this summer but most likely will see you in New York.

Michael looks wonderful and in very good spirits. He is a wonderful guy.

Kindest regards,



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Travas

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-112 EAST DOUGLAS AVE.
TELEPHONE AMHERST 2-1886
WICHITA, KANSAS

316 E. 66 Street
New York 21 N.Y.
August 21, 1957

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Enclosed please find checks, vouchers to be signed by you and receipts for the Marin and the Dove paintings. Thank you very much for the information you have supplied as to reproductions and exhibitions. I have sent for the August 23, 1956 "Christian Science Monitor", as the reproduction of "Sunrise in Northport Harbor" is particularly good for a newspaper illustration. (I looked it up in the N.Y. Public Library newspaper files filed in the 25th Street annex of the B.C.)

Sincerely yours,
Elizabeth.

August 13, 1957

Mrs. Stanley Freeman
c/o Witco Chemical Co.,
122 East 42 Street
New York 17, N. Y.

Dear Mrs. Freeman:

Thank you for your letter.

The gallery is closed during the months of July and August, but we expect to reopen on the 3rd of September. We will then have several of the Davis paintings, but a few of the major examples will not be returned until approximately the middle of the month.

Moreover, the large retrospective exhibition which opened at The Walker Art Center early this year and continued at the Des Moines Art Center and San Francisco will be in New York at the Whitney Museum in October. This will give you an excellent opportunity to study the extraordinary development of this painter and will serve as an excellent frame of reference for any acquisition you may make.

May I suggest that you phone me after September 3rd at your convenience so that we can make a definite appointment.

Sincerely yours

RM:ls

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August eighth,
1957

Mr. Lawrence Fleischman,
19450 Burlington,
Detroit, Michigan.

Dear Larry:

One of my cheerful ways of spending the summer is to have cartons of correspondence sent here with the idea of clearing the files. Among this mass of paper, I found a letter from you dated March 16, 1954, and am quoting:

"As I have spoken to you before, our monthly payments will average at least \$500."

Just for the records, it is now August of 1957 and I am more and more embarrassed every time John asks me about the account. As you recall, you promised to send \$3,000. a good many months ago and continue sending large sums to clear up the balance but nothing has arrived in a long, long time. I don't have the records here and can't state the actual date. I am sure that you can appreciate that I am not overstepping the bonds of friendship by urging you to attend to this balance.

I am still hoping that Barbara and you will pay me a surprise visit in Newton before the summer is over. How about it?

My best to you both.

Sincerely yours,

agh-k.

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August 13, 1957

Mr. K. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

Unexpectedly I arrived at the gallery today and found the photograph I think you have in mind. As far as I can recall, there is none under the title "Corn Dance of the Santa Domingos". The Metropolitan owns "Corn Dance-New Mexico 1929" (formerly in the Stieglitz Collection) and John Marin, Jr., owns the "Dance of the Pueblo Indians - 1939". If you would like the latter I can send it to you as we have a copy in file.

Please let me know.

Sincerely yours

WHL:z



Detering GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

August
6th
1957

Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Miss Halpert:

How considerate of you to interrupt your vacation and offer to return to the heat of the city to meet us! Miss Detering and I will be at the New Weston Hotel from August 11th to August 31st and sincerely hope a meeting can be arranged during that time.

Needless to say, the artists you represent are the finest and to have the opportunity to exhibit a group of their works would be a challenge to us to arrange an equally exceptional preview party to introduce the exhibit to Houstonians. Our last exhibit comprised the paintings of just one artist, so in planning for the next event, we would prefer to have works by several artists.

Your cooperation in assisting us with such an exhibit would certainly be appreciated and we shall look forward to hearing from you in the near future.

Cordially yours,

Jeanne Shively
Detering Galleries

JZS:rc

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17.37

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Aug 20

Mrs. Everett H. Jones
PO Box 2193
Santa Fe, New Mexico

Dear Mrs. Jones:

Thank you for the letter and enclosure. As I am at my summer home I cannot check the account, but shall do so when I return - alas - too soon. The summer is always much too short, but when I get back I find that the gallery is great fun, also.

Are you planning to stop off in New York, or are you going home directly from Santa Fe? I hope the former as it will be so nice to see you.

Sincerely yours,



THE ATLANTIC MONTHLY

8 ARLINGTON STREET

BOSTON 15

OFFICE OF THE
PUBLISHER

August 27, 1957

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

In accordance with my letter of June 25, I enclose our check for \$400, to cover one-time magazine reproduction rights of Charles Sheeler's, "The Web," in the October 1957 issue of The Atlantic Monthly. I trust I did the right thing in making the check payable to The Downtown Gallery, but we can change it for you if there's any reason to.

I believe I explained to you that we are using "The Web" as an inside cover, or frontispiece, for a Supplement on Science and Industry, appearing in our October issue. Two months later, in the December issue, we will be publishing another one of these Supplements -- this time on Modern Communication. Perhaps you have another unpublished color subject by Charles Sheeler which might be appropriate for our second effort along this line. The subject matter of the Supplement will combine articles on Radio, Television, Cinema, Theatre, Newspapers, Magazines, Books, Advertising, etc.

Should you have anything by Sheeler which fits our needs, perhaps you could let us see a black and white reproduction. A photostat or a saltprint would be helpful in deciding.

Sincerely yours,

Donald B. Snyder
Donald B. Snyder

DBS:h
enclosure

rior to publishing information regarding sales transactions, ascertains are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August fifth,
1957

Dear Mrs. Banks:

I am sorry that there is so much confusion but, as you know, the gallery is closed officially and I am not in close touch with what is going on. Thus, I think it would be best if you would communicate directly with Mr. Allen in each instance, as he knows the facts involved.

Meanwhile, I am sending your correspondence to him so that he may check with the express company. It is not customary to insure the package for full valuation and this may be explained to Mrs. Winpheimer, who is probably not aware of the fact that there is a commission involved and, therefore, the package represents a smaller value to us. As a matter of fact on any object over \$500 - even in the many thousands - the shipment is marked \$500., which is the limit we use in express insurance. Credit will be sent to you in the event that you have already received the Bill. Should Mrs. Winpheimer decide to purchase the rooster in the fall, we will naturally pay you the commission involved.

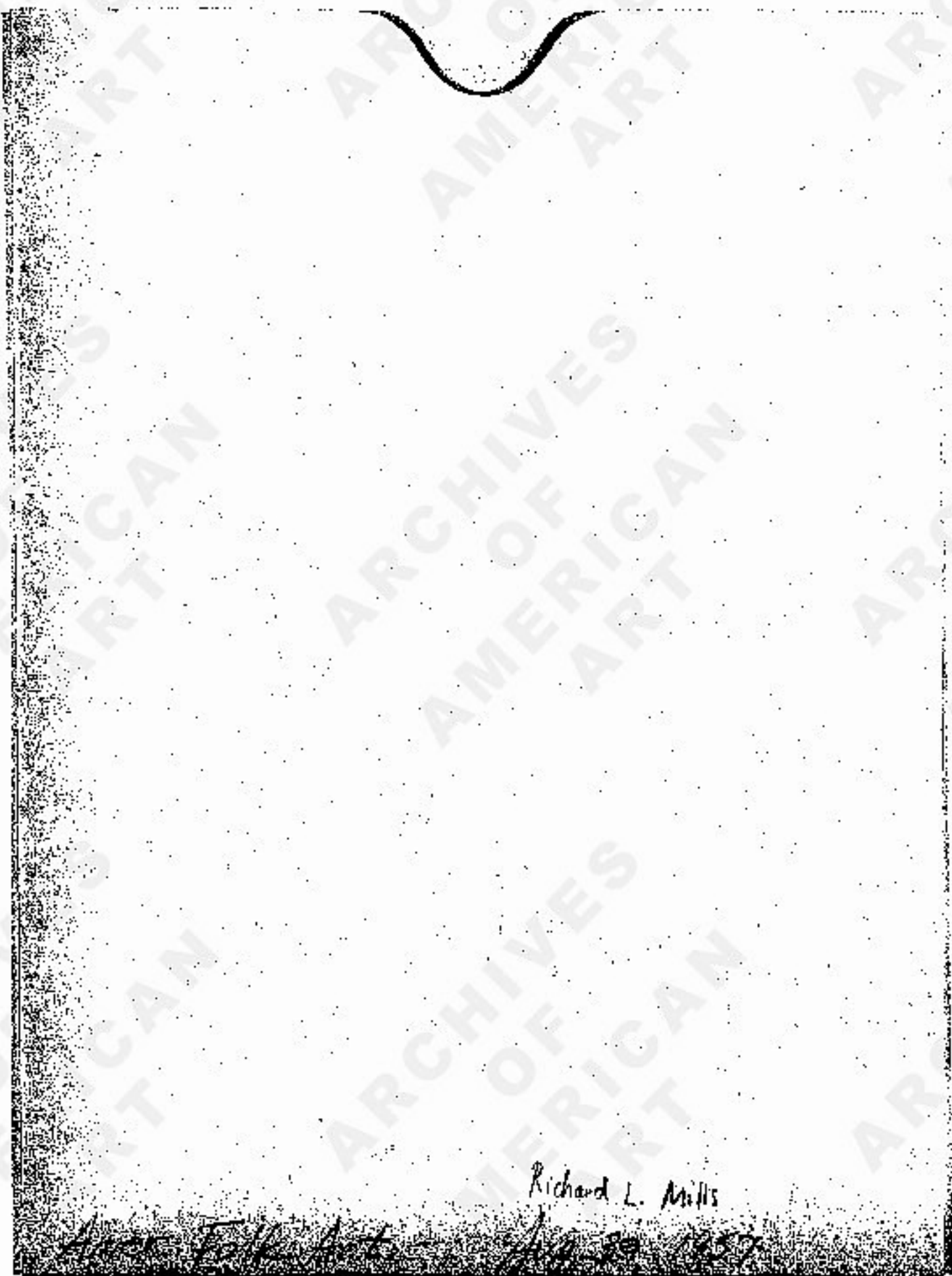
I hope you have continued success in your shop.

Sincerely yours,

egh-k.

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Richard L. Mills

No. 30 1957

August fifth,
1 9 5 7

Mr. James Carpenter, President,
Colby College,
Waterville, Maine.

Dear Mr. Carpenter:

Since the gallery is closed, your telegram addressed there was tossed around for some time and has just reached me at my country home.

Unfortunately, there is very little information that I can supply regarding the portrait as we acquired it from a dealer who had held it for many years and had no recollection as to its provenance. Under the circumstances, it would be best to enter it as unidentified until someone comes along with information.

I am sorry to be of so little help.

Sincerely yours,

egh-k.

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August eighth,
1957

Mr. Mitchell A. Wilder,
Abby Aldrich Rockefeller Folk Art Collection,
Colonial Williamsburg, Virginia.

Dear Mitch:

As I mentioned, the owner of the "Washington" portrait took it upon himself to have the picture thoroughly checked and evidently the painting is not by Goplay (at this point). However, it seems it is of Washington and I am sending you all the material for what it is worth, although at the moment I feel if I might have been there I could not vouch for the authenticity.

Will you please take very good care of this material and return it to me complete as there are no copies available.

If you are interested, I shall then see what I can do price wise. Now that the owner can no longer insist on the Goplay attribution, the figure should be greatly reduced. As a matter of fact, it might be a good idea to make him an offer at a figure which you consider appropriate.

And so, this is the story.

Sincerely,

egh:k.
encl.

Webb

Not to publish any information regarding sales transactions, except where the artist is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Continuing east-ward, I am enclosing a letter - from
-writing in this matter is based
on the desire to see Sheldene well represented in her

August 5, 1957
I had hoped to get to Philadelphia to discuss some
more models for Mr. Widning which I had promised, but
have been unable to do so. My brother-in-law went last
weekend with me and although he seems to be
beating the heat to ask his help in selecting
I am writing you first regarding what I
thought of interest to you for the Lighthouse
collection. So that you may have the full story, I am
enclosing the actual correspondence. As I recall, the
collection contains some remarkable items which would
be a great addition to your material. In any event,
I will place whatever the galleries at once, and let
me know whether you are interested so that I may work
accordingly. I will, moreover, give him some data for his
work. I refer to I get in touch with his library.
I last saw I saw him having a rest, and am turning
down work and other visitors, doing my own mail and
doing it when I feel like it, in addition to making re-
visions in my folk art book. I feel so relaxed that
I have made no folk art trips, but sit by and wait for
the dealers to bring me things. Saturday, I bought three
superb watercolors. I am not playing coy, but do you
want me to hold any of the important new acquisitions for
you to see before I offer them elsewhere? Of course, I
am referring to the paintings, as I am still keeping the
cream of the sculpture for you to see as it comes along.
I am a bit confused about your museum room of paintings,
as to whether you will remove some from the Inn, and other
spots to transfer, whether you will add "folk art" or
academic paintings. If you see like clarifying this for
me, I would like to know. Or if you are having them carry
on, I should also like to know. Whatever you decide, I
shall live you just the same.

Thames
Mr. Webb
210 Walnut St
Philadelphia
Pa.

may have the pleasure of hearing
from you, I am

Very truly yours,
Joan H. Bernstein

945 Fifth Ave.
New York 21, N.Y.
RH-4-5844

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purchaser is living, it can be assumed that the information
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FRANK STANTON

DEAR MRS HALPERT
ANY WORD FROM ZORACH
ABOUT MY TORSO?

Best wishes

FS

8
14

SHELBURNE MUSEUM, INC.

SHELBURNE, VERMONT

MRS. J. WATSON WESS
PRESIDENT

HARRY M. WESS
VICE-PRESIDENT

BRIAN P. LEEB
TREASURER

MRS. F. D. SCHONOVER
ASST. TREASURER

August 9, 1957

STERLING D. EMERSON
DIRECTOR
TEL. BURLINGTON
UNIVERSITY 2-8646

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFM

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter of the 5th with notation of photography policy at the Worcester Art Museum. To date we are handling each request on its own merit until such time as the Advisory Committee adopts a policy, which can only be adopted by knowing what others do. Many thanks for your help in this matter.

Hoping you are having a pleasant summer and that our paths will cross in the near future,

Sincerely,

Sterling

Sterling D. Emerson
Director

SDE:n

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August fifth,
1957

Mrs. L. F. Doughtie, Librarian,
Dale County War Memorial Library,
Ozark, Alabama

Dear Mrs. Doughtie:

Mrs. L. F. Doughtie, Librarian,
Dale County War Memorial Library,
Ozark, Alabama.

Dear Mrs. Doughtie:

Thank you for your letter.

The gallery is closed during the summer months and we shall reopen on September Second.

We do not sell reproductions but have original prints by some of the outstanding American artists. These include the following: Stuart Davis, lithograph in color; Kuniyoshi, lithographs in black and white; Marin, etchings black and white; Shahn, silk screen white, silk screen and thorn (color).

The prices range from \$25. to \$45., with the exception of the large prints in color by Ben Shahn, priced between \$90. and \$120.

If any of these interest you, I shall be very glad to send you whatever photographs we have or can arrange to send a few prints to you on approval.

Sincerely yours,

oght-k.

August thirtieth,
1 9 5 7

Mr. John Foley,
32 East 51st Street,
New York, N. Y.

Dear Mr. Foley:

This is a belated note to thank you for your consideration and courtesy in starting the ball rolling for Mrs. Helen Kramer.

From time to time I have had reports from her regarding meetings held with representatives of Macy and a manufacturer and have just learned that the deal is off. In passing I might say - although Mrs. Kramer is one of my closest friends - that she is rather inept in business ~~dispositions~~ but makes up for that by being a great designer and a picker in the field.

All this is regrettable because from what you mentioned to me this exhibition would have fitted in superbly with your idea of "the American contribution" for your celebration exhibition. Nevertheless, I want to express once again my sincere gratitude for the interest and your efforts.

Sincerely yours,

egh-k.

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August fifth,
1 9 5 7

Mr. Garland Ellis,
Continental Life Building,
Fort Worth, Texas.

Dear Mr. Ellis:

Your letter of July twenty-fourth has just reached me
as the gallery is closed and I have been doing some
traveling.

I am sorry that you are having so much difficulty and
hope that the situation will right itself very quickly.
It will be perfectly all right to delay the payment
until August, as you suggest.

My very best regards.

Sincerely yours,

oght.

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August thirtieth,
1 9 5 7

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Mr. Jacob Schalsman,
38 North Main Street,
Gloverville, N. Y.

Dear Jack:

Just to prove that I think of you even during my vacation, I am sending you this advance notice of a show I am sure you will enjoy thoroughly.

We are opening the season with our usual guest exhibition. This year it will be new paintings by Mitchell Siporin, who has completed the most remarkable group of watercolors which represent a series of "imaginary interviews" and which are being shown under the title of "Dialogues, Soliloquies and Choruses".

Included are three paintings which I think will be of special interest to you subjectwise, although the others may appeal to you just as much. The three are "Rabbi and Centurion", "Yehudi Balvi on the Shores of Spain" and "Queen Esther".

The exhibition opens officially on the 17th but we are honoring the artist on Monday, September 16th with a preview cocktail party which I hope that you can and will attend. In addition, we expect to have the paintings in our possession the week before and if you would like to have a preview, I shall be delighted to show them to you. In any event, it will be a great pleasure to see you.

Sincerely yours,

egh-k.

most unexpected -

I have often heard him speak of you. He always enjoyed your visits, and spoke of hoping to go to see you at your home.

About the package, I went to the house but found nothing there. The man who goes there every day had not seen it. Was it by any chance the Adam and Eve painting?

Mrs. Peterson, Mrs. Thomas' sister, and the executrix of his estate, will be in Sheffield next week.

Fairleigh Dickinson University
Rutherford and Teaneck
New Jersey

PETER SAMMARTINO
PRESIDENT

August 7, 1957

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Miss Halpert:

This is to inform you that the Board of Trustees approved the purchase of the sculpture by William Zorach as explained in your letter of July 24, 1957. A check for two thousand dollars is enclosed in order to make this agreement official. The terms are according to the letter of July 24.

It is understood that Mr. Zorach will give us complete directions for the erection of this sculpture.

One thing we do not understand is that all along we have been talking about an aluminum sculpture and in your letter of July 24 you mention a bronze sculpture. Is this an error? If not, will you kindly explain.

It is also understood that there will be no financial extras except the transportation of the pieces from the foundry in Brooklyn to the campus in Teaneck, New Jersey. We understand that this will be a minor item.

Very truly yours,


Peter Sammartino
President

PS:bs

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August 10, 1957


Dear Mr. Mills:

Unfortunately, I threw away your envelope, and since there was no address in the correspondence, there has been this delay. Albert finally dug the envelope out of the collected debris, and here I am.

While the snapshots, I am sorry to say, gave very little indication of the character of the eagle, I am going by your judgment and assurance that it is old, and probably by Bellamy. The check is enclosed.

Will you please address the shipment to the gallery directly, as it would be most inconvenient for me to have the bird in Newtown. While the gallery is closed, someone is there for shipments.

Best regards.


Sincerely,

6 Vernon St.
Newburyport, Mass

note 8/13

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ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE AMHERST 2-1988
WICHITA, KANSAS

August 8, 1957
316 E. 66 Street
N.Y. 21 N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

If you will send me the bills of sale for the Main, The Fog Lifter and the Dove, Sunrise in North port Harbor, I will remit at once.

All the art libraries in N.Y. except one are closed this month. That one does not have "American Place Catalogues", other than for S.O.K. Lawrence told me that

you have all Dove exhibition catalogues in the country. If so, is there one listing

"Forms Against the Sun"? I am trying to arrive at the year it was painted.

Thank you,

Elizabeth.

AUTHENTIC AMERICAN ANTIQUES

JOHN KENNETH BYARD

SILVERMINE - NORWALK - CONNECTICUT



August 17, 1957

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.


Dear Mrs. Halpert:

1692
I may drive in to New York next week and may take the Angel Gabriel with me. The pole seems to me to be too darn long for any practical purposes. From the ground to the bottom of the angel it is 59" - the angel itself at the pole is 18 1/2" wide and from the top of the wing to the point of the lightening arrester is 62". The whole shootingmatch will not go in the station wagon.

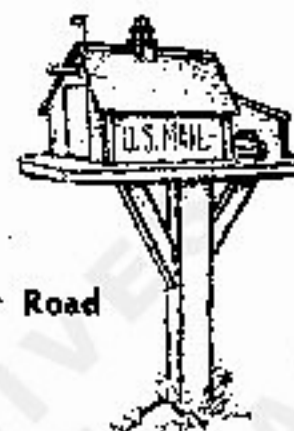
I assume that you would prefer to have the pole cut off at some point below the belly of the angel. Enclosed is a small card which shows what I mean.

I wonder if you will be good enough to let me know as soon as you receive this what you would like to do about the pole. I can't imagine that it is of any particular use. Thanks very much.

Very sincerely


John K. Byard

JKB/hmt



You will know us by this mail box on River Road
Telephone: Norwalk Victor 7-3012

*enclosed are a few
of our posters hanging
about - MB*

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Carlen

August 23, 1957

Dear Bob:

On my return from a gay trip to Skowhegan and Vinelhaven I found your letter. Sorry that you missed me in New York, but since I am here most of the time, it seems logical. I can well sympathize with you in relation to motels. Last year en route to the Cape we were obliged to stop in a filthy hotel in Brockton. People are rich these days, you know, and if not, they can do it on the instalment plan like art...

Did the vane arrive? And if so, can you send me a photo, rather than bring it in. We have installed air-conditioning in the gallery and lost 1/3 of our stockroom space thereby. There is no room for any folk art at all, and we are sending the bulk of the stock to storage. The large woodcarving is very much in the way, and I will not know anything more until Mrs. W. returns from Scotland. I believe I told you that I had the mate to it. It might be nice to pair them off, but it will October before I can say.

I am returning (much too soon) on Sept. 3rd and will be in evidence at the gallery thereafter. This has been a good summer for me, with complete rest and relaxation the last three weeks. And did I need it. Also, some very nice items were brought to me here, but I am limiting myself entirely to gems. There is no object in paying storage for a lot of mediocre stuff. If you are up this way again with Alice, drop in - and let me know beforehand so that Albert can show off his culinary art. Glad you saw Michael. He seems to be

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Aug. 29, 1957

Dear Edith,

Steve & I visited with Mitch & Miriam a few evenings ago and he gave us a preview of his show. We were amazed at the new style he's developed and

THE GUILD HALL



EAST HAMPTON, N. Y.

August 10, 1957

The Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

I wish to remind you that the pictures we borrowed from
your gallery will be returned to you on August 15th by
Home Sweet Home Moving Company.

Sincerely,

Mrs. Alfred L. Loomis
Mrs. Alfred L. Loomis

Chairman

Art Committee

THE PURPOSE OF THE GUILD HALL IS TO PROMOTE AND ENCOURAGE A FINER TYPE OF CITIZENSHIP

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE CITY COLLEGE PRESS, INC.

139TH STREET AND CONVENT AVENUE, NEW YORK 31, N. Y.

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August 1, 1957

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

I am preparing a brochure for use in promoting the sale of Problems of the Younger American Artist by Bernard S. Myers which was recently published by the City College Press. Included in this brochure will be comments and evaluations of the book by persons prominent in the art field.

I should like very much to include a statement from you among these comments. I wonder if you would favor me with a brief critical evaluation of the book and its importance in the art field with permission to use it in our advertising literature.

Dr. Myers has spoken to me about the interest you have shown in his book and of the cooperation you have extended to him and I want you to know that your efforts are most sincerely appreciated.

Very truly yours,

Solomon R. Kunis
Promotion Director

rior to publishing information regarding sales transactions, newscasters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Stephen Arthur Stone

are quite excited about it.
Hope we can make the
opening.

would you let us know
the prices of Toulouse-Lautrec
and Blake, Pafka & the Pabbi,
and the Kungoshis.

We're moving back on
the 8th so it's just hectic
here. School opens the 9th.

kindest regards,

Sybil

August thirtieth,
1 9 5 7

Mr. Larry Richmond,
Music Dealer's Service, Inc.,
426 West 55th Street,
New York, N.Y.

Dear Mr. Richmond:

It is a mighty long time since I have had the pleasure of writing to you. However, an exhibition which opens our new season contains several pictures which I think are so very much up your alley that I could not resist, in the calm of Connecticut, to drop you a note about them.

On September 17th a guest exhibition will introduce the new season with what we hope will be a terrific bang. The exhibition, called "Dialogues, Soliloquies, and Choruses", comprises twenty new paintings by Mitchell Siporin, all executed in watercolor in relatively modest sizes.

Among the subjects incorporated in these "imaginary interviews" are the following: "The Serenade from Don Giovanni" (Mozart and de Ponte) and "Oratorio", as well as others that have no association with the music world.

We are arranging for a small preview cocktail party in honor of the artist on Monday, September 16th, from five to seven, and I hope to have the pleasure of seeing you at the time.

Sincerely yours,

agh-k.

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

212 Loring Avenue
Los Angeles 24, California

August 27, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I tried to get you before you left for Europe by telephone on a Saturday morning before the end of June but could arouse no one at the Gallery.

The Georgia O'Keeffe painting RAM'S SKULL WITH BROWN LEAVES is being bought by Samuel H. Marshall of Roswell, New Mexico; Frederick S. Winston of Minneapolis, Minnesota; and myself -- each of us paying one-third of the cost.

I enclose my check for \$1333.34 and Frederick S. Winston's check for \$1333.33. I have Mr. Marshall's check but he made a mistake in writing out the amount to agree with the figure \$1333.33. So I will have to get a new check from him but this will be in your hands very shortly.

I am sorry for the delay in making this payment. When I see you, as I hope to do in about a month, I will explain the circumstances. We appreciate very much your making it possible for us to purchase this painting at this cost.

Yours sincerely,

DONALD WINSTON

By L. L. Hill
Secretary

DW:w
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TOUSSIE SALOMONSON-KEEZER

Cable : TOUSSA, Amsterdam.

Amsterdam, August 15th 1957.

To Mrs. E.G. Halpert
The Downtown Gallery
32 East 51 Street
NEW-YORK 22 N.Y.

Dear Mrs. Halpert,

It has been impossible for me to write you before, because as you know I am working for the Holland Festival. The very day I arrived in Amsterdam I had to start it, as well as my work in the Municipal Museum, with Mr. Sandberg.

May I remind you of your promise to send me all details we will need for an exhibit in your art-gallery of Mr. Dick Elffers' work ? I did not receive anything up to now. And please let me know when there is an opening for such an exhibit.

Then your assistant told me he would send me some photographs of Mr. Shan's pictures : I will be very glad to have those.

I am very sorry I had so little time to spend in your gallery, but I have the intention to come again to New-York end this year or beginning '58 and then I hope to see and do more !

I would be very glad in helping you with anything you want to know : please write ! And when you come to Europe, it will be a pleasure for me to guide you and receive you in my place.

With all best wishes,

Yours sincerely,

Toussie Salomonson Keezer
(Mrs. Toussie Salomonson-Keezer).

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

To be returned
to ~~The Metropolitan~~
Gallery, Inc.

1955

- 5 -

August fifth,

1955

Enclosed are two copies of the report of the damage to the objects which were selected by you for exhibition. The report is being furnished to you as I am sure that it will be of interest to you. The report is being furnished to you as I am sure that it will be of interest to you.

Miss Olivia Hillis,

c/o Advertising Department,

330 Street and Broadway,

New York, N.Y.

Dear Miss Hillis:

As you no doubt know, a number of the objects which were selected by you for exhibition had been badly damaged. As you may recall, also, I suggested during your visit that an experienced art handling service be engaged for the pick up and for the delivery, as the objects are valuable and irreplaceable. You assured me that your men were well trained and that there would be no problem. At the same time you also assured me that all the items would be covered with full insurance on Gimbel's policy.

As I advised your associate, who called to examine the damaged articles, the following were involved:

#1624 - "Soaring Eagle" - both wings and the tail were badly bent and have to be straightened, as well as reinforced.

#1058-B - "Indian Hunter", cigar store figure - the entire headpiece has been completely broken off, as well as the upraised hand. This is one of the outstanding examples and will be complete devalued as an antique even when the repair is made and the missing parts replaced.

#1269 - "Revolutionary Soldier" - whirligig: Another rare early carving which was returned with a number of broken sections, with at least one missing.

#1559 - "Indian In Canoe" - whirligig: Part of one paddle missing.

#1641 - "Indian Hunter" - weathervane: Part of one foot missing.

In addition, all the objects were removed from their bases, which are always retained intact as additional protection. Your associate

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both art and purchase involved. If it cannot be established after a reasonable search whether an artist or releaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Mary C. Black,

- 2 -

August 30, 1957.

in 1932 - "The Quilt", which I purchased for Mrs. Rockefeller from the Nadelman Collection, was presented to the Museum of Fine Arts of Houston, Texas, in April of 1945. There has been some question about the whereabouts of all the exhibits which do not appear in the Williamsburg at present and this reference is entered on the original Museum of Modern Art cards.

Incidentally, please remember that if there is any data you require in connection with material which came from this gallery, I shall be very glad to supply it. I am sure it will be of a great help to you in the way of a greeting. I am sure it will be of a great help to you in the way of a greeting. I am sure it will be of a great help to you in the way of a greeting.

Sincerely yours,

Thank you for writing me about the painting of Washington and Lafayette. I have this information in my records but I still wish that some time another restorer would examine the picture, although it is really very important.

In supplying Mrs. Brown with information that we had gathered subsequently to the purchase of the painting by Colonel Williams, I am now adding some data which I have located in my recent research during my vacation.

In the last purchase made from us we will find a "Girl in Red" relating to it. If you please add the following information to the records.

It was exhibited abroad through the Smithsonian Institute and appeared in the museum listed below in an exhibition entitled "American Primitive Paintings":

Kunstmuseum, Lucerne, Switzerland, June 19th to Oct. 3d, 1951.	American House, Munich.
Museum of Applied Arts, Vienna, Oct. 27th to Nov. 30th, 1951.	Illisch Museum, Stockholm.
Dortmund Municipal Museum, Dortmund, Dec. 10th to Jan. 3, 1952.	Kunstmuseum, Oslo.
Jan. 8 to Feb. 6, 1952.	Manchester City Art Gallery.
Feb. 20 to March 15, 1952.	Manchester, England.
Mar. 26 to Apr. 17, 1952.	Whitechapel Gallery, London.
May 4 to May 30th, 1952.	Trier Museum, Trier, Germany.
June 3 to July 3, 1952.	
Aug. 7 to Sept. 2, 1952.	

In addition, I found that the two pictures listed below were included in an important exhibition of American folk art held at the University Gallery, University of Minnesota in January and February of 1951: "Girl with Doll" by Abigail Taylor, oil.

Another item of indirect interest is that one of the objects included in the Rockefeller Collection exhibition at the Museum of Modern Art

August 12, 1957

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Gentlemen:

Following are sales and rental payments and commissions from August 16, 1955 to present time excluding those you list in your letter of August 5, 1957:

	Rental	Sale	Our Comm.	To Artist
8/16/55 Marin West Point Maine	\$5.00		2/3	1/3
From Bird Island	8.00			
Cape Split	9.00		\$14.67	\$7.33
10/19/55 Shahn Phoenix #933	14.00		9.33	4.67
12-20-55 Shahn Phoenix #933	14.00		9.33	4.67
2-10-56 Shahn Phoenix #933	7.00		4.67	2.33
Phoenix	3.00		6.00	3.00
Patterson #1	9.00		12.67	6.33
2/28/56 Marin Skyscrapers in Conn.	3.00		2.00	1.00
Kunyoaki Grapes, Pears,	3.00		2.00	1.00
Shawn Patterson #1	6.00		4.00	2.00
Phoenix	3.00		4.67	2.33
Phoenix #933	7.00		14.67	7.33
4/23/56 Marin Downtown N.Y.	3.00		2.00	1.00
Shahn Patterson #1	6.00		4.00	2.00
Phoenix #933	21.00		20.00	10.00
6/28/56 Marin Downton N.Y.	6.00		4.00	2.00
4/28/56				16.33
10/31/56 Marin Downtown, N.Y.	6.00		4.00	2.00
Shahn Phoenix	6.00		4.00	2.00
Patterson #1		\$57.00	9.00 (10%)	70.00 \$10% on sale
12/26/56				15.34
2/10/57 Marin Downtown, N.Y.	6.00		4.00	2.00
Shahn Phoenix #933	7.00		4.67	2.33
Phoenix	19.00		12.67	10.66

Sorry we have been so slow in giving you this information, but due to vacations, we have been behind in our work. Hope this will give you the needed information.

Very truly yours,

Anne Leeman, Bkpr.

Mrs. Selig S. Burrows

August 19, 1957

Dear Edith;

Thank you for your letter of last month and most particularly of your kind invitation. I wish Selig and I could run-up even for lunch but this is one of those summers when we both have committed ourselves to all sorts of projects that keep us close to home.

We are leaving for Europe early in September and I am anxious to settle as many details as possible concerning the Arts Festival. I am bringing your suggestion of honoring Julian Levi to our committee and will keep you informed as to their decision.

I hope to see you before we leave.

Regards,

Gladys B.

August thirtieth,
1 9 5 7

Mr. M. Lincoln Schuster,
11 East 73d Street,
New York, N. Y.

Dear Mr. Schuster:

You may be surprised that I think of you in the State of Connecticut. However, I have just been working on the catalogue of our forthcoming exhibition, opening on September 17th and entitled "Dialogues, Soliloquies, and Choruses". Mitchell Siporin, the artist, is very well known and represented in a great many museums, but this is not only a continuity in his career but a tremendous plus, incorporating a wit very rare in contemporary art.

These "imaginary interviews" include "imaginary" portraits of literary characters, including the following: "Poet and President" (Dylan Thomas); "Fleurs du Mal" (Baudelaire); "Dubliners" (Joyce with Leopold and Molly Bloom).

We have arranged a preview cocktail party to honor the artist on September 16th and I hope very much that you and Mrs. Schuster will be among the first comers to get a preview. On the other hand, if you would like to anticipate the critics, I shall be glad to show the pictures to you during the week of the 9th, before they are hung.

Sincerely yours,

egh-k.

to publishing information regarding sales transactions, others are responsible for obtaining written permission both artist and purchaser involved. If it cannot be listed after a reasonable search whether an artist or artist is living, it can be assumed that the information is published 60 years after the date of sale.

AFA

August fifth,
1 9 5 7

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Miss Pauline A. Pinckney,
Ivyland,
Bucks County, Pennsylvania.

Dear Miss Pinckney:

Indeed, I agree with you that your book will be much more "interesting reading" and much more authentic and I really strongly hope that a good publisher will come through in the very near future. Since I have so little contact with publications per se, I am afraid I am not of any help to you. If I should get an idea, unquestionably you will hear from me.

It is too bad that Mrs. Webb did not come through but somehow or other I find it impossible to impress the Shalburne publicity department with the value of reproductions in major publications. I wrote to Mrs. Webb twice and spoke to Mr. Emerson at great length. For some reason or another I have been unsuccessful in convincing any of them.

Sincerely yours,

oght.

when you return to the
Newtown area, I hope
you will permit me to
repay some of your own
gracious generosity.

Yours truly,

Leo Aetschul

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Handwritten: *Prothman*
August 5, 1957
Mrs. Thomas Card
1139 Walnut Street
Fairhaven, Mass.
Please remember me to Mr. Card. My best regards.

Dear Mrs. Card:
It was so nice to hear from you. As you will note from the letter-head I am now at my summer home as the gallery is closed during July and August. This explains the delay in my reply.

I know the New Bedford Museum quite well, and spent many enjoyable hours there in the early years of Folk Art collecting. In recent years, with a more independent spirit among collectors, there is considerable reluctance in acquiring a "ready-made" collection, no matter how excellent the quality. Also, auctions have proven rather risky particularly when the material is repetitions. The museum in Mystic might be a possibility, although it already has a considerable group of scrimshaw. Would you like to have me make a try among my museum collectors? None, I am sure would want it as a unit, but I might be able to suggest splitting the lot into three or four separate collections. Since the "seller" is a museum, I should be glad to do this at a 10% commission, rather than the 25% that is charged ordinarily and by auction houses.

If this idea appeals to you, can you send me a detailed list together with photographs (in groups) or snap-shots. I have a little leisure now and could get busy at once. Please let me know. If this idea is out, perhaps I can work out some other suggestions.

For information regarding sales conditions,
conditions are responsible for obtaining written consent
on both sides and purchase involved. If a sale is
stated either, reasonable search whether an artist or
an object is to be, it can be assumed that the object is to
be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLE ADDRESS

"AMSHICO"

TELEPHONE: 0267
WHITEHALL 4-0268
0269

AMERICAN SHIPPING COMPANY

INCORPORATED

CUSTOM HOUSE BROKERS—FOREIGN FREIGHT FORWARDERS

8-10 BRIDGE STREET
NEW YORK 4, N. Y.

Down Town Gallery Inc
32 E. 51st St.
New York City

Date Aug. 26, 1957
Ref. NO 39021

Gentlemen:

Enclosed herewith please find report on the liquidation of Entry NO. 341,856 dated AMER. RANGER which covers your importation ex. Jan 21 57

Please draw your check to us for + \$31.30 by return mail as we must pay promptly.

Kindly be advised that in the event you do not agree with this liquidation and wish to protest same, such protest must be lodged in the proper manner within sixty days from date of liquidation as indicated on the report form enclosed.

Very truly yours,
AMERICAN SHIPPING CO. INC.

EH
Enclosure

Accounting Department

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 22, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Wilder has asked me to write you about our source of attribution of our painting of Washington and Lafayette by Reuben Law Reed. Reed's grandson, Paul J. Reed, 1525 Northgate Road, Baltimore 18, Maryland, in a letter dated July 20, 1946 wrote, "This painting was painted by my grandfather, Reuben Law Reed when he was quite young as far as members of the Reed family can now determine, probably sometime between 1860 and 1880. It was painted from a description of the Battle of Yorktown given by an eye witness who, it is said, congratulated him later on the likeness my grandfather had achieved".

I hope this is the information you need.

Sincerely yours,

Mary C. Black

(Mrs.) Mary C. Black
Registrar

P. S. I think I should explain that I am taking Ann Brown's place as Registrar, a job that delights me and keeps me very busy.

M. C. B.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 13, 1937

Mrs. Elizabeth Nevas
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

As you requested, I am now enclosing the two separate bills of sale for the Marin and the Dove.

Although I spent considerable time going through the few Stieglitz catalogues we have in our possession, I could not find the one which included "Forms Against the Sun" nor any reference to it under this title. For some strange reason titles were changed from time to time as I found actual reproductions in publications years apart with varying titles.

In referring to other paintings, I am sure "Forms Against the Sun" was painted in the early 1920's. If I am successful in obtaining permission from O'Keeffe to photostat all the catalogues in the possession of Yale University, perhaps the correct information can be obtained and I shall then transmit it.

Attached to the bill for the "Sunrise in Northport Harbor" is a list itemizing known exhibitions and references in reviews.

If you can wait until John returns, he can make a similar list for "The Fog Lifter".

We are reopening on the 3rd of September and I hope that you will come in to my studio.

Sincerely yours

BBB:z

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HARVARD UNIVERSITY PRESS

79 GARDEN STREET • CAMBRIDGE 38 • MASSACHUSETTS

August 6, 1957

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In reply to your note of the fifth,
I am writing to say that we want to work
from the original Ben Shahn drawings, and
will follow up with the owners if you
supply us with their names.

I hope that we can look forward to
receiving that information in the near
future, and also to receiving the originals
in your possession.

Sincerely yours,

Mark Carroll

Mark Carroll
Assistant to the Director

MC:aln

Office of the Director

P.S. We will of course give credit to
The Downtown Gallery, where applicable

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August eighth,
1939

Mr. W. A. Gumbert,
E & G Furniture Co.,
116-124 Main St.,
Evansville 8, Indiana.

Dear Mr. Gumbert:

In going through my correspondence file I came across an exchange of letters regarding the Charles Sheeler painting which you purchased in 1928 and in which you state it no longer gives you pleasure.

As we are now working on a retrospective collection of Sheelers, I should be glad to offer you a profit on the original price of \$600. and, if you would care to send the picture to us, I will send you a check for \$600.

Won't you please let us know.

Sincerely yours,

WAG:k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 20, 1957

Dear Mr. Stanton:

I saw Zorach in Maine last week, and he is keeping in close touch with the foundry. The casting is well on the way, and I shall continue following through. This vacation period makes rushing difficult, as you know.

When I return to New York on the 3rd, I shall call your secretary with a more definite idea of delivery date.

My best regards.

Sincerely,

rior to publishing information regarding sales transactions, secondary are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE Jackson 7-2191
Cable address: WADATH

August 26, 1957

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I am purring like a kitten at the thought of making a selection from your magnificent collection of Folk Art. It is indeed generous of you to offer this gift to our museum, and I can't begin to tell you how deeply it is appreciated. The thought of having this collection for our museum is most exciting. Evan Turner was thrilled when I told him this morning. I hope that he and I can spend an evening with you in September, and go over the photographs then. Perhaps, it might be possible for us to see some of the paintings to determine the final selection. When my schedule is a bit more definite I will drop you a line, and let you know when I plan to be in New York. Again let me say how deeply grateful we are to you for this generous offer.

With all kind wishes and renewed thanks.

Sincerely yours

Charlie

C. C. Cunningham,
Director

CCC:jmn

*P.S. Thanks for your card just received.
We have been to see Mr. Tarleau's
collection and will probably get
something from him. He is abroad now.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

August thirtieth,
1957

not to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Mr. Richard L. Mills,
6 Vernon Street,
Newburyport, Massachusetts.

Dear Mr. Mills:

On August 23d I wrote you at the address above, inquiring as to the shipping plans of the Bellamy egals. To date I have not heard from you and, frankly, I am a bit disturbed as the gallery is reopening on the third of September and I am eager to have everything in apple pie order by then.

Won't you please telephone me on receipt of this letter so that I may know your plans. I shall be at the gallery after 1:00 p.m., Tuesday, September third.

Thank you for your attention.

Sincerely yours,

egh-k.

August fifth,
1957

Miss Florence R. Graver,
Box 193,
Woodstock, Ulster County, N. Y.

Dear Miss Graver:

It was nice to hear from you.

The gallery is closed until September second and
if you would care to send the drawings to us
then, will you be good enough to do so - or if
photographs are available, they will serve the
purpose.

I appreciate the fact that you communicated with
us first.

Sincerely yours,

agk.

rior to publishing information regarding sales transactions,
respective are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AFA

August thirtieth,
1 9 5 7

Mr. H. J. Maker,
10 Mount Vernon Avenue,
Irvington, New Jersey.

Dear Mr. Maker:

Under separate cover I returned the George Washington material which, as you will note from the envelope, had been sent back to me by Colonial Williamsburg.

Naturally, I am very disappointed that the deal didn't go through as I felt strongly it was the only logical place for such documentary material. You recall that I evidenced no enthusiasm in the aesthetic content and, therefore, considered an historical collection as the most likely for the portrait. Why don't you contact duPont, who also collects with an eye toward historical association.

May I tell you how much I enjoyed working with you and again express my disappointment that I was unsuccessful in this project.

Sincerely yours,

agh-k.

Not to publishing information regarding sales transactions.
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established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I had hoped to get to Philadelphia to choose some more molds for Mr. Wildung which I had promised, but have been unable to do so. My brother-in-law spent last weekend with me and although he seems to be better adjusted, I did not have the heart to ask his help in selecting the material in Philadelphia, where he lives. If it is urgent, however, I shall get busy. On the other hand, Mr. Wildung has all the material now set up the one set including the two wood carvings, the molds and the finished vases. I believe he has the photographs illustrating the sequence, and am now enclosing excerpts from the publicity release used when the existing exhibition was held, in the event that you wish to send out a notice of the installation. It will, moreover, give him some data for his files. Or would you prefer that I get in touch with him directly? I am embarrassed to say that I do not recall his first name.

When are you leaving for Scotland? If you expect to have a moment while in New York, I shall come in to say hello, as I miss you. We had so little time together on the last visit, and I was really mighty low both times except for the exhilaration I always experience when I see my favorite museum - and favorite persons - in disguise.

I, of course, loved to see you before I started on my trip. I am still keeping the memory of the scene for you to see as it comes along.

Isn't it wonderful about Gil's book? He is so cute as an important personality, and both Virginia and I tease him a bit about it. So one Thoreau it were, and I am so happy. They are both delighted with your notes. I should like to know whenever you decide to leave.

AM
Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 8, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Many thanks for the additional material on the Washington and Lafayette. I shall check back to see what our exact source of information was in attributing the picture to Reuben Law Reed. Will also contact Mr. Frankenstein, although he gave us such a blast in his review of the book last spring that I seriously doubt he will consider us as being on speaking terms. His chief complaint was the fact that the book had been printed in England and that it was a lousy color job.

I think the suggestion that it might be done as a movie is an excellent one and had certainly never occurred to me. I shall take this up with our photographic department and see what they think of the possibilities. I must come to grips very soon with the problem of its display and intend to contact the gentleman in New York suggested by Sheldon Keck.

Best wishes to you.

Sincerely yours,



Mitchell A. Wilder

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BOSTON UNIVERSITY
School of Fine and Applied Arts

25 Blagden Street
Boston 16, Massachusetts

DIVISION OF ART

August 14, 1957

Mrs. Edith Halpert
Newtown
Connecticut

Dear Edith:

Thank you for your letter. Forgive me for not answering sooner. We have a new daughter and she has accounted for a good deal of my time in the past few weeks, but things are getting back to normal. I hope you are getting a good rest in Newtown. It won't be long before the season opens.

In my earlier letter to you I think I mentioned the construction that is now going on in the Admiral Building, new headquarters for the art program. Work will be through towards January, 1958, in time for us to move in the first days of February. I was hoping that the Lane Collection exhibition could be timed for our move into the new quarters since during the fall semester much construction would be taking place. Your feelings in your letter were that fall might be a good time for this show, and I wondered if you understood what would be happening in the building at the time. Whereas a fall exhibition would not be impossible, a show during the second semester would be far better in so many ways.

Needless to say we are thrilled with the prospect of showing this magnificent collection and will do our best to present it in the finest way we can. William Lane, incidentally, is now a member of the board of directors of the Boston University Friends of Art. Dean Choate and I would enjoy very much seeing the remainder of his collection. We have no space problems as far as the exhibition is concerned.

Have you been to any junior proms lately? If not, I will see that Boston University arranges another one for you. I think you marched very well and headed the line brilliantly. My best to you, Edith. I hope we'll be seeing you in Boston soon.

Sincerely yours,

David (as)
David Aronson, Chairman
Division of Art

DA:ms

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August eighth,
1947

Mr. Archie Speers,
"NEW YORK"
42 West 42d Street,
New York, N. Y.

Dear Mr. Speers:

Several years have passed since I communicated with you about a Downtown Gallery exhibition. This, however, is something so special that I am sure you will be very much interested.

For the first show of the season - customarily a guest exhibition - we have selected a series of paintings in oil and watercolor by Mitchell Siporin. The title is "Dialogues, Soliloquies, and Monologues - a series of imaginary interviews." I can give you a few of the subjects:

1. "Gangster's Funeral" (Jack Levine and Al Capone).
2. Patsie and Friend.
3. "Flower ^{by} Mail". (Baudelaire and Jeanne Duval).
4. "Rousseau Revisited". (Max Weber and Rousseau).
5. "Dahlings". (Joyce with Leopold and Molly Bloom).
6. "Woodstock Idyll". (Kuniyoshi and Sara).
7. Glenn and Holy Man.
8. William Blake - Toulouse Lautrec.

Aside from the extraordinary quality of these new paintings by Siporin, the subject matter and the treatment are absolutely fascinating and, of course, "newsworthy".

I am writing from the country where I spend my summers while the gallery is closed, but expect to have photographs of the pictures within the next two or three days. The paintings will follow shortly, and I shall be glad to come to New York by appointment when you are ready to see the material. Incidentally, the exhibition opens on September ninth.

My best regards,

Sincerely yours,

egh:k.

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HOTEL PLAZA-ATHÉNÉE
23-27, AVENUE MONTAIGNE
PARIS

Téléphone: ELYSÉES 85-23 (1 ligne groupée)
BALZAC 43-30 (1 ligne groupée)
Adresse Télégraphique: PLAZA-ATHÉNÉE-PARIS

Aug. 7, '57

Dear Edith:

Finishing our trip with the usual grand rush. Mary & I arrive N. York Queen Elizabeth on the 13th. We had a grand flight over, but need some rest & sea air to resuscitate us after too strenuous a trip. Wonderful though.

We had nothing to discuss with you in particular, but if you are going to be in N.Y. anyway from 13th on for a few days, drop us a note at St Regis and we will have lunch together.

Sincerely, Sylvan Lang



BORIS MIRSKI GALLERY

August 10 - 1957

Dear Edith.

The enclosed list is the number of pictures you drew when you were here in Boston. Boston Truck took these last Tuesday and I am sure that Laurence must have received them by now, as I have written to him prior to shipment.

Visited with the Gerbes' peach of a place and wonderful people Steve and Sybil agree. I do feel as you suggested that the price arrangement be taken care of by you, as Karl told me when I spoke to him that you would know what to do. Aida's father passed away from that dreadful cancer. Some day this month I would like to visit with you - I will phone beforehand -

Faithfully,

Boris

List enclosed

1924 Rittenhouse Square
Philadelphia 13, Pa.

MICHAEL WATTER, D. ENG.

August 17, 1957

Dear Edith: You will hear shortly from
Nathaly and Harry - they called me on
Thursday and I told them that you may
be away. They both sounded cheerful
and happy - the trip did them good.
Nathaly and Taty plan to visit here in a
few weeks. I will be happy to see them.
As you suggested I sent Sally
fifty dollars which she acknowledged.
She wrote about an offer to be a hostess in
a restaurant - mornings until 3 PM. which
she thought would be convenient. She did
not mention any longer range plans.

As to my own affairs: The
company started negotiations but what
form the final arrangements will have is
hard to say - it can be an expansion of pre-
sent activities, formation of a Budd wholly
owned subsidiary or a jointly owned engi-
neering organization. I favor Budd owned
arrangement which would guarantee Budd's
identity but money will dictate the outcome.
Be as it may I will have to see after my own
interests.

And speaking of my own interests -
do you think I could hope to acquire a larger
sheeler? I will appreciate if you will turn out
it and in general help me continue to acquire
selectively and within my means both
paintings and sculpture. Would you advise
to give to the Philadelphia Museum Ben
Shahn's Chicago?

Love
Michael

August fifth,
1 9 5 7

Mr. Mark Carroll,
Assistant to the Director,
Harvard University Press,
79 Garden Street,
Cambridge 38, Massachusetts.

Dear Mr. Carroll:

Since the gallery is closed during the summer, there has been considerable delay in the receipt of your letter at my summer home.

Since I do not have the records with me, I cannot supply the information until my next visit to the gallery. I believe we have several of these in our possession and can send the drawings to you directly. On the others, we shall give you the names of the owners so that you may communicate with them, requesting that they, too, send the originals to you - unless it is possible to work from photographs which we can supply.

Won't you please let me know.

Sincerely yours,

egh-k.

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Pinckney August 23, 57.

Dear Miss Halpert -
I am sending you the letter I received from Mrs. Webb Lyne she left - I evidently got these pictures from you! and you probably gave me this some time ago when I was doing research - Thus these were helping me in research and not be reproduced that is the only way I can figure it out.

Now, that the colored picture is not available I shall write to them for a picture of the Turkish girl. I think it a different one from the one shown here in -

When ever you see them again explain that I did not mean to complain but wanted the best in the book - and would not have published anything which did not represent the Museum in an unsatisfactory way -

Am including stamps to return the pictures to me - Two publishers are to read + estimate the cost of my mms. The sale of the first 3000 is what

MB

August 29th, 1957

Dear Mrs. Halpert:

Also being in a vacation mood, I fear this acknowledgment of your very warm note of August 5th comes disgracefully late. Nevertheless, I do appreciate your writing and your congratulations on my portrait - for I value your opinion and taste most highly.

Hope that you will be able to see "the original" in the very near future. In the meantime my best regards,

Cordially,

Mary Lasher Block

Charlotte Homer

South Egremont, Massachusetts

August 15, 1957

Dear Mrs. Halpert,

I am sorry to have to tell you the sad news that Herrel Thomas passed on June 6 - His family live out of town and have asked me to look after the mail. To-day I found your card telling of your stop at the 1750 House last Friday -

As you probably know, Mrs. Thomas had not been too well for quite a long time - however, the end was

77A
MRS. J. WATSON WEBB
SHELBOURNE, VERMONT

AUGUST 9, 1957

DEAR EDITH:

I AM LEAVING IN LESS THAN AN HOUR FOR SCOTLAND, SO EXCUSE A HASTY NOTE.

I HAVE TURNED OVER THE CATALOG OF CUSHING WEATHERVANE MODELS AND MATERIAL TO LILIAN CARLISLE WHO WILL ANSWER YOUR LETTER AFTER TALKING IT OVER WITH FRANK WILDUNG. THERE IS NO URGENCY IN THIS MATTER, AS FRANK DOESN'T WANT TO SET UP THIS SHOP UNTIL AFTER THE MUSEUM CLOSSES IN THE FALL. REMEMBER, HOWEVER, NO MATTER WHAT THEY BOTH SAY, IT IS YOU WHO ARE TO DECIDE WHAT YOU WOULD LIKE US TO HAVE. YOU HAVE BEEN TOO GENEROUS ALREADY, AND AGAIN I WANT TO TELL YOU HOW DEEPLY I APPRECIATE YOUR DOING THIS FOR US.

WE HAVE ONE OR TWO EXAMPLES OF SCRIMSHAW, BUT OF COURSE WE ARE ALWAYS INTERESTED IN SOMETHING UNUSUAL, BUT NOT A WHOLE COLLECTION. IF THERE ARE ITEMS THAT YOU THINK REMARKABLE, IT WOULD BE WONDERFUL TO HAVE PHOTOS OR SNAPSHOTS OF SAME.

I TOLD YOU WHEN YOU WERE HERE THAT OF COURSE I WOULD BE INTERESTED IN BEING GIVEN A CHANCE AT ANY SUPERB WATERCOLORS OR PAINTINGS. HOW MUCH I CAN BUY WILL DEPEND ON MY BUDGET. MAXIM IS GOING TO LET ME HAVE SOME OF HIS PRIMITIVES, AS WELL AS ACADEMIC PAINTINGS. AS TO MR. NEWMAN - HE HAS OFFERED ME NOTHING IN A LONG TIME. IF HE DOES, AND IF I LIKE IT AND THE BUDGET ALLOWS IT, I WILL NOT TURN IT DOWN.

I AM PLANNING ON A SMALL SEPARATE BUILDING - ONE STORY HIGH - AND WILL TAKE WHATEVER PRIMITIVES I NOW HAVE AND ADD OTHERS THAT I AM OFFERED FROM NOW ON.

I THINK THIS ENCLOSED COPY OF MY LETTER TO MISS PINOKNEY EXPLAINS ITSELF. I DON'T KNOW WHAT SHE IS REFERRING TO WHEN SHE SPEAKS OF BLACK AND WHITE PICTURES, AS WE HAVE NO RECORD OF SENDING THEM TO HER.

I AM DICTATING THIS AT THE LAST MINUTE AND AM ASKING LILIAN TO SIGN IT. I AM GOING STRAIGHT TO SCOTLAND AND WILL NOT BE IN NEW YORK EVEN FOR ONE DAY.

AFFECTIONATELY,

ELECTRA

P.S. AM RETURNING CORRESPONDENCE RE SCRIMSHAW.

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August thirtieth,
1 9 5 7

Mr. Kurt Delbance,
75 Lockout Circle,
Larchmont, N. Y.

Dear Mr. Delbance:

It is a long time since I have sent you a sales letter but this is a very special occasion and I am sure that you will enjoy the exhibition particularly.

The guest show, which opens the season, is entitled "Dialogues, Soliloquies, and Choruses" and comprises a group of twenty new paintings in watercolor by Mitchell Siporin, with whose work I am sure you are familiar.

In addition to the remarkable quality of his paintings, the subject matter is really fascinating - including "imaginary portraits" of famous painters, musicians, writers, dealers, and Biblical characters.

The exhibition opens on September 17th, but we are having a small preview cocktail party for the artist at five o'clock the preceding day.

I hope that you and Mrs. Delbance will be with us.

Sincerely yours,

egh:k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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searchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August fifth,
1 9 5 7

F
Elisofon

Dear Josh:

It was mighty good to hear from you and I wish Vinahaven was not such a hell of a distance from Newtown or that I was younger and more energetic. In any event, I hope to see you when we all return to our respective ballwicks.

Indeed, the new lists are far more encouraging and I think that we shall have a show out of the mess after all. In addition, I still hope that you will get the Rockefellers' and the Garbisch's pictures. I spoke to Bernice Garbisch and am sure that she will come across but would suggest that you follow through. By the first of September we should have a pretty complete list and start hopping.

I certainly would love to visit with Willie and Bill but after the hard year I experienced, Newtown seems to be the ideal spot for me. Perhaps by the middle of August I will have had enough and the wanderlust will hit me and then, of course, I will go on to Vinahaven for some additional fun.

Meanwhile, my love to the three girls and the big boy.

Sincerely,

Meanwhile we shall hope

The package appears -

Would you be kind enough

to let her - or me - know

where you left it?

With good wishes -

Sincerely,

Charlotte Homer

August thirtieth,
1 9 5 7

Saks Fifth Avenue,
Fifth Avenue at 50th Street,
New York, N.Y.

Gentlemen: Attention: Mr. Callahan.

I am still at my summer home and plan to return to the gallery, which opens officially on September third. However, Mr. Allen sent me the consignment invoice for the nine paintings which you borrowed for exhibition.

Since I am not familiar with the idea involved in this exhibition, I should very much like to hear from you as to how the paintings will be used. This is one of the few exceptions in our experience of consigning important works of art to any organization other than a public museum, but I trust that great care will be exercised in handling these rare objects.

As noted on the invoice, the paintings are to be insured for full value and there is a rental fee noted on this sale.

Would you be good enough to write to me, acknowledging receipt of the pictures and the conditions. The letter may be addressed to the gallery.

Sincerely yours,

egh-k.

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THE FIRST NATIONAL BANK

OF FORT WORTH
FORT WORTH, TEXAS

August 5, 1957

**Mr. Bill Bomar
Chelsea Hotel
221 West 13rd Street
New York, New York**

Dear Bill:

Last Thursday I received in the mail a color proof of the Ben Shahn. I didn't know the score but Judy McVeigh let me in on it.

Both Caldwell and Bywaters are away. The color plates have to be in Cambridge by the 10th so would I pass on the proof and call Mr. Webb in Dallas. I called and told him it looked pretty good to me except that the blue background was not brilliant enough, but that not having it side by side with the painting I couldn't be very sure about any of it. He agreed about the blue and said he was already working on that, that he had the painting in Dallas and could I come look at the second proof and compare it with the painting.

COPY
I told him I would come over Saturday which I did. When I got there the second proof was better. The blue in the upper background was much better, more vivid with less black and green in it, as I hope you agree when you look at the proof enclosed. The one problem was the loss of the black lines in the mane to the left of the lion's head. This he said was caused by the reduction of the painting, primarily but also because of lightening the blacks in order to make the blue brighter. I thought it best to sacrifice the lines to get the blue more nearly correct. I had a problem in comparing the second proof with the original. I was looking at both under a combination of outdoor light (from glass doors) and fluorescent light. Under the fluorescent the blue background of the painting seemed more violet than as I remember it hanging other places. This violet is not as evident in the second proof as in the painting as I looked at it. So I tried to correct the light with my imagination.

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MRS. IRVING S. RIBICOFF
89 BREWSTER ROAD
WEST HARTFORD, CONNECTICUT

August 27, 1957

Dear Edith:

A problem has been foisted on me which prompts me to write and seek your advice and, incidentally, to say hello.

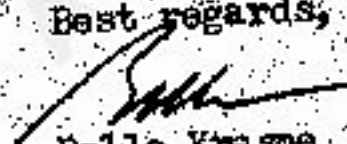
I have been asked to locate a portrait painter who will do a creditable job with a male subject in his forties. The artist, however, must be a resident of Connecticut. And while it is important that the portrait be a decent likeness, it is more important that it be a good painting.

As you'll realize, after given this a few moments' thought, this is a tough one. But can you suggest anyone who has the right qualifications for taking the commission? (I've already been in touch with Portraits, Inc., and am still searching.)

Am expecting second offspring in October. Now in process of remodeling a big and beautiful house which we hope to move into by Christmas. Life is still turbulent, though not in the sense that it once was.

And what have you been up to?

Best regards,


Belle Krasne Ribicoff

AFX

August 20, 1957

Miss Charlotte Homer
So. Egremont, Mass.

August 20, 1957

Dear Miss Homer:

Thank you for both your notes. The news was a great shock to me, needless to say. He complained so little that I thought his illness was very slight. Merrel Thomas passing is a great loss to many of us.

Yes, the picture was in a roll, and is the one found. Evidently, the hiding place was a good one, since it was so difficult to locate.

This may not be the most tactful moment to mention it, but if the family should at any time discuss with you the idea of selling the painting collection, I should very much like to be advised accordingly. We shared an enthusiasm for the material and frequently talked of our respective collections and what would happen if they were both combined.

Please extend my sympathy to the family.

Sincerely yours,

City address: 32 East 51 Street, New York 22, NY

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August fifth,
1957

Mr. Solomon R. Kunitz, Promotion Director,
The City College Press, Inc.,
139th Street and Convent Avenue,
New York 31, N. Y.

Dear Mr. Kunitz:

As the gallery is closed and Mrs. Halpert
does not communicate with me frequently,
I am writing to explain whatever delay
there may be in her reply to your letter
of August first.

As soon as it is possible, I shall see that
the letter reaches her.

Sincerely yours,

Lack.

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August 2, 1957

Mr. Harris K. Prior, Director
The American Federation of Arts
1083 Fifth Avenue
New York 23, N. Y.

Dear Mr. Prior:

At the suggestion of Mrs. Halpert, I am listing below several paintings by Louis Guglielmi which you might be able to borrow for your ~~NEW YORK~~ Exhibition.

Job's Tears - 1947	28x30	Charles Alan
Subway Exit - 1946	28x30	Alabama Polytechnic
The River - 1943	30x34	Art Institute of Chicago

We have photographs of these paintings in the event you wish to see them.

Sincerely yours

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August fifth,
1957

Miss Mary Ann Bister, Registrar,
Walker Art Center,
1716 Lyndale Avenue South,
Minneapolis 3, Minnesota.

Dear Miss Bister:

I hate to be such a nuisance but our accountant, who is now working on the annual report, insists that I must obtain more complete entries in reference to the sales and rental statements supplied by the Walker Art Center.

Our former bookkeeper did not enumerate the items in the records and evidently destroyed your reports so that we are now unable to refer back to the material.

We have in our possession reports dated as follows:

8/28/56
12/26/56
3/21/57
7/8/57. *Statement*

Would it be asking too much for copies of all the others. I shall be most grateful indeed.

Sincerely yours,

est-k.

STEDMAN • HARRIS

ELIZABETH STEDMAN HARRIS

E. NEWTON HARRIS

920 NORTH MICHIGAN AVE., CHICAGO 11 DELAWARE 7-7534 FRANKLIN 2-7100

August 7, 1957

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

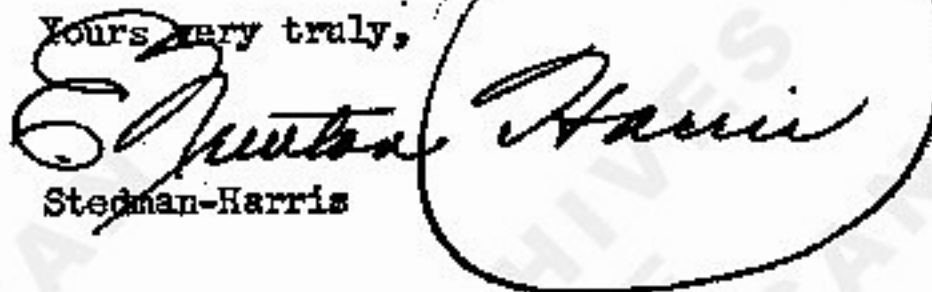
Dear Sirs-

We have been carrying on our books a credit with you of \$ 20.00 since January 4th 1952- your credit memo of the above date # 5596 and are wondering if you would care to send us a check for this amount so that our records could be closed. This is probably listed under the name of Elizabeth Stedman Harris and came about at the time of our purchasing several items for a client's house we were doing near Cleveland.

We assume that your records will indicate this and while we have tried on one or two subsequent occasions to find some particular item in your gallery for other jobs where this credit could be applied, we have not been successful.

We would appreciate hearing from you regarding this.

Yours very truly,


Stedman-Harris

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researchers are responsible for obtaining written permission
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archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

New York
August 15, 1957

The Downtown Gallery
32 E. 51 st.
New York, N.Y.

sent
8/20

Gentlemen:

I am interested in a
position with your firm and hereby
make my application for same.

I am a graduate of
Barnard College and majored in Fine Arts.

I am very much inter-
ested in the field of art and know-
ing the reputation of your firm
I am wondering if you have an
opening for me.

Thanking you for giving
this application your worthy con-
sideration and trusting that I

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August fifth,
1 9 5 7

Mrs. Leigh B. Block,
1260 Astor Street,
Chicago, Illinois.

Dear Mrs. Block:

Being in a vacation mood, I didn't get around to the "TIME" issue containing the Albright until today.

I could not restrain myself from writing to congratulate you for the rare imagination in commissioning a portrait by a creative artist who doesn't specialize in the field. Even the reproduction looks exceedingly handsome and some day I hope to see the original.

My best regards.

Sincerely yours,

egh-llk.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

August fifth,
1 9 5 7

Mr. Mitchell Wilder,
Abby Aldrich Rockefeller Folk Art Collection,
Colonial Williamsburg, Virginia.

Dear Mitch:

Although I understand that you obtained from an authentic source the information recorded in the catalogue, I thought you would be interested in this letter -- a quarter of a century old.

Also, I now recall that we had the painting checked for date and were advised by Mr. Kopf that it was late 18th Century. From here on you are on your own. It is not necessary to return the letter.

In my follow-up file I also found some correspondence between Alfred Frankenstein and myself regarding the Field panorama.

I am enclosing the last letter from him and would suggest that you communicate with him subsequently, as you made it very clear that the acquisition was to be kept secret until your announcement comes through. I am sure that he would not only pay for the photographs he requested but might invest in a print of a movie or all of it. As you know, he is a terrific promoter and also lectures throughout the country. It should be good publicity.

Sincerely yours,

egh-k.
enla.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



HARVARD UNIVERSITY PRESS

79 GARDEN STREET • CAMBRIDGE 38 • MASSACHUSETTS

August 19, 1957

Mr. Lawrence Allen
c/o Store
32 East 51st Street
New York 22, New York

Dear Mr. Allen:

Here is another set of the nine Shahn drawings.
I shall look forward to receiving them from you,
and hope the mails will get through this time.
I'm sorry that the trouble arose, and appreciate
your help.

Sincerely yours,

Mark Carroll
Assistant to the Director

MC:af

Office of the Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

East Hampton, N.Y.
August 21--57

Levi

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Edith:

Enclosing a few choice morsels of the written word---
compare favorably with that slop in the N.Y. Post--did
you find the clipping in the gasthaus? I found it hard
to concentrate on that inpeccable prose but the idea that
I dug (and it was really from endville) was that dealing
in American painting was less profitable than various
other businesses---uranium, for instance.

We had a wonderful time, as usual in Newtown --Albert
sure dishes it out---shades of Dave F., but I got back to
my fighting weight after a few lean days in East Hampton.
I think it was particularly good for Jean to get away
for a few days and to have a talk with you--but she still
hasn't got back to her book--the dictating gimick will
have to be won over slowly, I'm afraid.

I'm bringing my pictures back to New York on September 3rd--
that is, the ones that were out here at the Hampton Gallery--
one small one has been sold--incidentally to a collector
who had been repeatedly told at the A. Gallery that there
were none available and were snapped up by a queue of
ferocious collectors the minute ~~they~~ ^{they} ~~disappeared~~ ^{disappeared} off my phlegmatic
easel---God forbid! If you will please just stand in line
after that date I'll be glad to show what I have and proud
to have them in the DTG inventory.

There was one thing that I didn't get around to mentioning
last week in Newtown--that ~~was~~ ^{is} my concern about my paintings
being available for viewing by museums organizing exhibitions--
the mechanics of this stumps me---and if this could be managed
I would feel in a position to ~~position myself for a gallery~~
disdain going with some crappy gallery.

My best, as always, Jean sends love,

Julian Levi

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SEIDEN B. DAUME - CHARLES T. FISHER, JR.
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EDGAR P. RICHARDSON, *Director*

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Phone Temple 1-0360

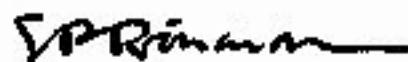
August 26, 1957

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I just got back from Wyoming and found your two notes about the
Marin Corn Dance. I would be very glad if you could send me
the photograph of John, Jr.'s water color.

Sincerely,



E. P. Richardson
Director

EPR:en

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Tuesday [Aug. 13, 1957]

My dear Mrs. Halpert,

Mr. Freeman and I were in your fine gallery in the spring when you were away. Mr. Marvin was very nice to us. We have now moved to the N.Y. area from California.

I would like you to write me when the Stuart Davis paintings are back in your gallery. When we were in, they were all away. If you will let me know, I will come in by appointment.

The address where I can be reached is:

90 Witco Chemical Co.
122 E. 42nd St.
N.Y. 17, N.Y.

Yours truly,
Mrs. Stanley Freeman

THE ART INSTITUTE OF CHICAGO

EVERETT D. GIAFF, *President*

ROBERT ALLERTON, *Honorary Vice President*

RUSSELL TYSON, *Honorary Vice President*

PERCY B. ECKHART, *Vice President*

LESTER ARMOUR, *Vice President*

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CHARLES FABENS KELLEY, *Assistant Director*

CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

August 13, 1957

Dear Edith:

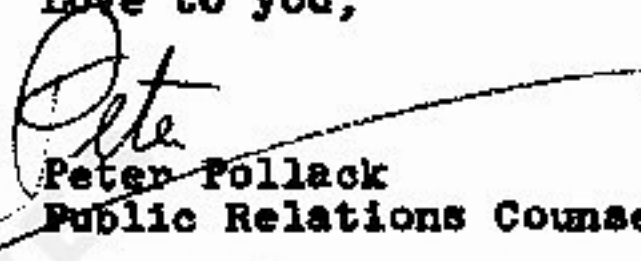
It's been a frustrating summer. I was dying to get to stay at your place, but it seems it's no go.

I was in New York for just a couple of days. Saw my publisher, who was delighted with the 20 chapters finished to date, and back I had to go to Rochester, etc., for more research material.

Said he modestly, "It promises to be a good book!"

I have to be in New York in late September to work on the Seurat show we open in January. Will write you far in advance so that we can have some time together.

Love to you,


Peter Pollack
Public Relations Counsel

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

PJP:ejr

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

This year I have become a more sensible person. After the many heart-aches of the past six months, I finally plucked up enough strength of character to stop the rush hotel service in this place (after the first two weeks) and limit my guests to the week-end and no more than four at a time. So, I have been having a gorgeous rest since the 15th of July, with just two trips to NY to check on the air-conditioner and the re-decorating. I am calm, cheerful and don't give a damn about anything. When Weber said he had no new pictures for the opening show, I did not get disturbed and will just quit him from the show unless we have a talk later and he changes his mind. I hope that I shall retain this calm through the season.

And so, **Cheerfully yours,**
I have no wish and so.

I am enclosing a check I had made out to you directly by Col. Webb. For the cigar store figures. So that you can have your cake - after eating it, I thought of a good gimmick for you. Instead of sending me a commission as agreed, why don't you make out a \$300. check to the EDITH GREGG HARTT FOUNDATION and mail to me. You can deduct that sum as a charitable contribution. Thus, I get nothing, and the money will go for American artists. OK? Don't ask if commission by "contribution".

From the typing, you will realize that I am not doing my own work. With all the lettering off plates, I seem to be doing some and some, but since the younger generation has no sense of responsibility whatsoever, and I got left in the lurch each time with employees. I guess the previous generation said the same things about me, and this is more evi-

From the typing, I decided to have a fully illustrated catalogue for our 32nd anniversary, with one reproduction by each artist. I was about the 30th? Is it coming along so that I can get started on the extra-figures? I am not writing you, but please take a long time to make, and I want to plan the rough layout of one. The artists will be required before next fall. Let me know what to expect, or whether it is not feasible in your case.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 2-3707

August 8, 1957

TO: EGH
RE: Phone call from Gordon Bailey Washburn, Carnegie Institute,
Pittsburgh; 4:20 p.m. 8/8/58
FROM: pb

Just back from Europe himself, just checking on contents of
your letter of June 23rd to confirm your planning to let them
have one each of, he hopes, best and most recent works of

Davis
Rattner
Shahn

(and possibly, when he sees what you've got for him, if you
want him to show also, a Sheeler or a Zorach or something)
for their International this fall. Pix must be ready for
their pick-up in September for arrival by October 1st; but
he will be in New York around the 1st of September and will
come in to see and talk with you. Noted you'd written you'd
be back around August 2nd and thought it would be nice to chat
with you if he happened to catch you in the office but didn't
want to bother you in country, he said.

pb

P.S. - A registered package has arrived for you
from Leningrad, all covered with the most terrific
stamps.

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attention is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 26, 1957

Mr. John Saporita
Asst. Display Director
GEMELS
New York 1, N. Y.

Dear Mr. Saporita:

Mrs. Halpert referred your letter of August 12th to me for a reply.

In making the appointment with your office to look at the damaged sculpture, I specifically advised them that the doors would be closed as the air conditioner does not work otherwise. I waited until 7 P. M. on August 9th, as I had an appointment with a painter on that date who telephoned he would come in rather late. Thus, I am sorry that you were not advised of the closed doors.

If you will telephone this week to advise me of the approximate time convenient for you, I shall be glad to be on the look-out for you.

Sincerely yours

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EDZELL 322.

GANNOCY LODGE,
EDZELL,
BY BRECHIN, ANGUS,
SCOTLAND

Dear Edith

Must say hi to them
They are so crowded now
for space. I am kind
to offer them

They are fine under the
shooting but weather
very rough—

So happy you are more
rested. All my love
devotedly

Elton

Webb

Aug 20th
[1957]

August thirtieth,
1 9 5 7

Mr. John Saporita, Ass't. Display Director,
Gimbels,
New York 1, N. Y.

Dear Mr. Saporita:

I believe that Mr. Allen wrote to you earlier in the week to make sure that you have an opportunity to see the objects, although a number of them have to be put back in shape as the gallery is reopening on September third and we could not have all the material exposed on the first floor.

When I return on that day, I should very much like to have word from you about what papers your insurance company requires from us to execute payment, etc.

Thank you for your courtesy.

Sincerely yours,

ugh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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August 5, 1957

Mrs. L. F. Doughtie, Librarian
Dale Co. War Memorial Library
Osark, Alabama

Dear Mrs. Doughtie:

Thank you for your letter which was forwarded to me at my summer home. The gallery is closed during the months of July and August.

We do not sell reproductions, but have original prints by outstanding American artists. These include:

Stuart Davis lithographs and serigraphs in color approx. \$45. each

Ben Shahn silk screens in black & white and theorems (color) the former \$35. up; latter \$50. up

Yasuo Kuniyoshi, John Marin, and Max Weber lithos or etchings (Marin, the latter only) in black and white, priced from \$25. to \$75.

If any of these interest you, I shall be glad to send a list on approval if you will indicate the names of the artists you prefer.

Sincerely yours,
George H. ...

George H. ...

[eng. H. J. Maker 8-30-57]

Henry Dagget of New Haven, Conn.
painted by Ruben Moulthrop of
in 1794 N. Haven.

Size 25" x 30"

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Loan Exhibition October 22nd through November 16th, 1957

THE AMERICAN VISION

Paintings of Three Centuries

FOR THE BENEFIT OF THE AMERICAN FEDERATION OF ARTS,
SPONSORED BY TIME, THE WEEKLY NEWSMAGAZINE

at Wildenstein, 19 East 64th Street, New York 24, N. Y.

August 8, 1957

Dear Member:

The Trustees of The American Federation of Arts take great pleasure in announcing that Time, the Weekly Newsmagazine is sponsoring a major exhibition entitled "The American Vision - Paintings of Three Centuries", at Wildenstein, for the benefit of the Federation.

The exhibition will open at a special Patrons' Preview on Tuesday evening, October 22nd, and will be shown in the Gallery through November 16th. Proceeds from the show will go entirely to AFA.

8/26/57
22204
This will be one of the most important exhibitions of its kind ever to be assembled, comprising approximately sixty works from more than thirty museums and private collections. Many different themes, schools and techniques will be represented, the purpose of the exhibition being to give a comprehensive survey of the American creative vision throughout the development of our country.

Because you are vitally interested in the arts and a member of AFA, we feel certain that this exhibition will have particular importance for you, and I am writing to invite you to become a Patron of the Benefit by purchasing tickets for the Preview. Tickets are priced at \$20.00 for two persons (see order card enclosed). If you have friends who would enjoy being Patrons, we should be most grateful if you would send us their names.

Because the Patrons' names will be printed on the formal invitation, we are asking that you kindly let us have your reply as soon possible.

With best wishes,

Sincerely yours,

Harris K. Prior

Harris K. Prior, Director
THE AMERICAN FEDERATION OF ARTS

P.S. If you have already purchased tickets to the Patrons' Preview, please disregard this letter.

HKP:ad

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August 5, 1957

Thanks for sending me the ~~check~~ list for Blue Hill. I had a strong feeling that the place was not intended for art, but since it is not too much trouble it can do no harm. On many occasions, in connection with ~~auditors~~ exhibiting art, I find that they have no conception whatsoever about the dignity of exhibiting, and therefore make sure of the physical set-up before any arrangements are planned. Today, I received a note in reply to an inquiry addressed to Lee Malone about a gallery in Houston, and this is the first time that I received a favorable report about an out of town gallery. And so I am sending a show there.

I am enclosing a check I had made out to you directly by Col. Wmsb. for the Cigar Store Figure. So that you can have your cake - after eating it, I thought of a good gimmick for you. Instead of sending me a commission as agreed, why don't you make out a \$300. check to the EDITH GREGOR HALPERT FOUNDATION and mail to me. You can deduct that sum as a charitable contribution. Thus, I get nothing, and the money will go for American artists. OK? Don't mark it commission but "contribution".

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Incidentally, I decided to have a fully illustrated catalogue for our 32nd anniversary, with one reproduction by each artist. How about the Zorach? Is it coming along so that I can get started on the catalogue. I am not rushing you, but plates take a long time to make, and I want to plan the rough layout at once. The photos will be required before Sept. 1st. Let me know what to expect, or whether it is not feasible in your case.

THE GUILD HALL



EAST HAMPTON, N. Y.

August 14, 1957

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Since Landscape Collage was included with the original pick-up and is covered by your shipping form No. 5878, we are returning it direct to you. We have no instructions in our file concerning shipping the painting to Williamsburgh.

We hope this is satisfactory.

Sincerely,

Margaret Loomis
Mrs. Alfred L. Loomis
Chairman, Art Committee

DEO

THE PURPOSE OF THE GUILD HALL IS TO PROMOTE AND ENCOURAGE A FINER TYPE OF CITIZENSHIP

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

W. H. M.
Henry Dagget of New Haven, Connecticut

painted by Reuben Moulthrop of
New Haven in 1794

Size 25" x 30"

Elizabeth Prescott Dagget

wife of Henry Dagget of New Haven, Conn
painted in 1794 by Reuben Moulthrop of
New Haven

Size 25" x 30"

W. H. M.
Mr. H. J. Maker
10 Mount Vernon Avenue
Irvington, New Jersey

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 50 years after the date of sale.

ior to publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or dealer is living, it can be presumed that the information may be published 60 years after the date of sale.

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ROBERT L. WETTERAU 1041 PELHAM AVENUE, LOS ANGELES 23, CALIFORNIA

August 22, 1957

Dear Mrs. Rattner:

Had a letter from Edith Halpert saying that she would speak to Mr. Rattner this summer about our proposed show, but have had no further word. We would like to have something definite so we can plan for other showings in this area...and schedules have to be made in advance. We do want a Rattner show!

THE CHALLENGE OF MODERN ART was sent to the office of Arts & Architecture and I retrieved it. The review will appear in the September issue and you shall receive tear sheets soon as I get them. Mr. Leepa's book is certainly the best of its kind and I can heartily recommend it to anyone interested in modern art. Matter of fact, I am writing a book (with Chris Choate) on Architectural Illustration and would like to quote from THE CHALLENGE and cite it in a bibliography. My review was not as long as I would have liked it to be but Arts & Architecture needed a column before I was quite ready. Thanks for liking my reviews. If I only had time to put on the column it could be improved. I usually do my writing on Sundays as I work six days a week at M. Flax; my reading in snatches at night.

Haven't seen Esther since I returned from my vacation but will send your love when I see her.

Sincerely,

Bob Wetterau

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5.6.8 & Target 2.3.67
is working they

Let's hope -

Best regards -

Pauline A. Pinckney -

letter I received from you. I will write to them for a picture

ago when I was doing research - then there were helping me in research and that is repro-
duced that in the copy and I can figure it out.

Now, that the colored picture is that available I shall write to them for a picture of the Trenchard girl. I think it is different one from the one shown here in -

When ever you see them again explain that I did not mean to complicate but wanted the best in the book - and would not have published anything which did not represent the Museum in an satisfactory way -

letter to the publisher to return the picture to the publisher. The book is the first 3000 is what we - The publisher are to read & estimate the cost of the book.

August 14, 1957

Dr. Peter Sammartino, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Sammartino:

Thank you for your letter and the check which we now accept as a binder, and which, as you stated, makes the agreement official.

There are two corrections which will have to be incorporated in my letter of July 24th:

- (a) The casting is in aluminum rather than bronze
- (b) The date of second payment should be corrected from January 1, 1957 to 1958

The amount specified -- \$20,000 -- represents the total sales price to Fairleigh Dickinson University for the panel comprising five units listed in the letter -- F. O. B. the Foundry in Greenpoint, Brooklyn, New York.

If you wish an official contract we shall be glad to draw one up.

I am enclosing copies of several interesting statements and shall send you photostats of other referring to the controversy in Texas.

If there is any other material you desire before the gallery reopens on September 2nd, please advise me.

Sincerely yours

END

August eighth,
1 9 5 7

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Mrs. Langman:

Thank you for your check.

Recently I came across the definition of "Cybernetics" and thought that you would like to have it:

CYBERNETICS is the science of control mechanism. Its name comes from the Greek word meaning steersman. Cybernetics covers the entire field of control and communication in both machines and living organisms. A book called Cybernetics by the American mathematician and scientist Norbert Wiener was published in 1948. Wiener pointed out ways in which electronic control devices and the human nervous system are similar.

When we all return from our summer sojourns, I should like to arrange a meeting between you and Ben Shahn, as I am sure he will be delighted to see how well his painting looks in your apartment and I am equally sure that you will enjoy talking with him. He can then give you a personalized view about the concept which, as you know, satirizes the dehumanization of process in our period, the idea of presenting scientists in the guise of religious fanatics worshipping a machine and the brilliant suggestion of the church interior with stained glass windows translated from the actual instrument and the graft. In any event, you will get a better translation when you meet.

I hope you are having a very pleasant summer and that I shall have the pleasure of seeing you when you return.

Sincerely yours,

egh:k.

Aug. 4, 1957

ATA

Aug 6/57

Dear Edith:

H, B, C are 3 separate horses, all as is, all in good condition (rough)
\$150 each - \$400 for the three
(3).

These horses are not extremely large, but certainly have much primitive charm. Also, a very simple diet - nothing!

I hope the picture of the seat pleases your fancy as much as it did mine.

Son
Stark

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FOUNDED IN 1842



NEW YORK PHILADELPHIA

Gimbels

PITTSBURGH MILWAUKEE

NEW YORK 1, NEW YORK
PENNSYLVANIA 6-5100

August 12, 1957

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

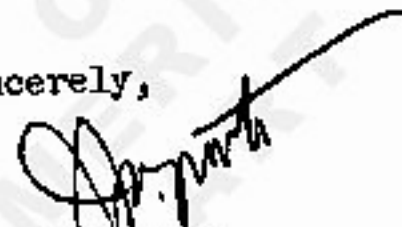
The letter you sent to Miss Olivia Hillis, who has been a free lance agent for us on the Mayflower Museum exhibit, has been referred to me.

We were very happy to receive the art pieces which you loaned to us and are unhappy, too, to hear that some of them were damaged.

I made a trip to the gallery on Friday, August 9th with Miss Hillis and, unfortunately, found the place closed.

We are anxious to reconcile this situation quickly and will do so if you will arrange an appointment for us to meet with you at your earliest convenience.

Sincerely,


John Saporita
Asst. Display Director

JS:EH

August fifth,
1 9 5 7

Mr. Boris Minski,

Boston, Massachusetts.

Dear Boris:

When I was in town I had the pleasure of running into the Stones, who mentioned that you were all planning to spend a weekend with the Zerbos. I believe I wrote that they had visited me and how much I enjoyed it. I am sure that you and the Stones will also have a grand time.

My final visit to New York for checking inventory took place this week. Among the missing items I found a toy horse which was marked in a notebook as having been left with you in August of 1951. Do you recall this? I remember that I had it in my car and when the Ritz ball-boys helped in loading, the horse created considerable amusement. I brought it in to you to keep for me and forgot all about it. If you still have it, please do include it with the Zerbe shipment.

According to Lawrence, he has had no word from you about the Boston tracking but I suppose the things are on their way now. Please remember to send me the list prices as a guide.

And do let me know when you are coming to see me.

Sincerely yours,

agh-k.

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1
AFA 2
August thirtieth,
1 9 5 7

Mr. C. C. Gurningham, Director,
Wadsworth Athenaeum,
25 Athenaeum Square, North,
Hartford 3, Connecticut.

Dear Charlie:

Indeed, I am very pleased that your response
to the few folk art gifts was so enthusiastic.

Whenever you find a free evening in New York,
I would suggest you come to dinner and glance
through the photograph books carefully to make
a tentative selection to be followed up the
next day, if convenient to you, with a viewing
of the actual paintings to make sure that they
would fit in with your ideas of what the museum
should have.

It was great fun seeing you and Henry.

My best regards.

Sincerely yours,

egh-k.

Notice to publishing information regarding sales transactions.
creators are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 19, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I showed Mr. Graham the Washington portrait and he felt that it was not an item of particular interest for the Colonial Williamsburg collection. Therefore, I am returning the various materials to you via registered mail in order that there will be no chance of a slip up in their safe return.

I am at last getting down to a meager start on some research on various pictures. One of my chief efforts will, of course, be to contact Mr. Frankenstein on the matter of the Field panorama. Will keep you informed of my activities.

Greetings to you.

Sincerely yours,



Mitchell A. Wilder

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-6169

**GENERAL INSURANCE
LIFE INSURANCE**

August 28, 1957

Mrs. Edith G. Halpert
52 East 51st Street
New York 22, New York

Dear Edith:

Thank you for the lists of valuations for both Galleries for the months of January through August, 1957. Enclosed are invoices for the respective earned premiums.

I'm still waiting for your revision of evaluations that I thought you were going to increase from strict cost to somewhere between cost and selling price.

Best regards.

Sincerely,

Ted
Theodore D. Taussig

TDT:rk
encl.

FOR EDITH HALPERT
AUGUST 8, 1957

MISS PAULINE A. PINCKNEY,
Box 99 (BUCKS COUNTY)
IVYLAND, PA.

DEAR MISS PINCKNEY:

EDITH HALPERT HAS JUST SENT ME YOUR LETTER WHICH DISTURBS ME GREATLY. I CANNOT SEE IN LOOKING OVER OUR CORRESPONDENCE, NOR I EVER SAID ANYTHING TO THE EFFECT THAT I WOULDN'T BE INTERESTED IN A COLOR PLATE. WE WROTE YOU ABOUT TRANSPARENCIES THAT WE HAVE HERE, AND NOW IN THIS LETTER I MIGHT SAY THAT OUR BUDGET DOES NOT ALLOW US TO MAKE A COLOR PLATE OF THE TURKISH GIRL AT THE PRESENT TIME. HOWEVER, IF YOU WOULD LIKE TO HAVE ONE MADE, WE WOULD BE ONLY TOO DELIGHTED TO ALLOW THIS. AS TO OUR BLACK AND WHITE PHOTOGRAPHS - WE FEEL WE HAVE SOME EXCELLENT ONES, AND SO FAR NO OTHER PUBLICATION HAS EVER COMPLAINED OF THE PHOTOS FURNISHED THEM. MAY I ASK YOU WHEN YOU RECEIVED ANY PHOTOS FROM US? THERE MUST HAVE BEEN SOME MISTAKE, AS WE DO NOT FIND A RECORD OF ANY SENT YOU AND WE DO KEEP RECORDS ON ALL PHOTOS WE SEND OUT.

WE GREATLY ADMIRE YOUR WORK AND WE WANT TO HELP YOU. IF IN MY ABSENCE (I AM LEAVING TONIGHT FOR A MONTH IN SCOTLAND) YOU WRITE HERE TO THE MUSEUM TO MRS. LILIAN CARLISLE AND TELL HER WHAT YOU WOULD LIKE, WE WILL MAIL THEM ON TO YOU FOR YOUR APPROVAL.

IN MY LETTER OF JULY 15TH I MENTIONED THAT WE WOULD LIKE TO SECURE ONE OF YOUR BOOKS ON FIGURE HEADS, AND JUST LAST WEEK WERE TALKING ABOUT THE FACT THAT WE HAD NOT HEARD FROM YOU ABOUT THIS.

HOPING THIS WILL CLARIFY ANY MISUNDERSTANDING, I AM

SINCERELY YOURS,

(MRS. J. WATSON FERR)

AFA

August 30, 1955

- 2 -

Mrs. Mary C. Black

August thirtieth,
1955

Mrs. Mary C. Black,
Abby Aldrich Rockefeller Folk Art Collection,
Williamsburg, Virginia.

Dear Mrs. Black:

This is in the way of a greeting. I am sure it will be most pleasant to work with you.

Thank you for writing me about the painting of Washington and Lafayette. I have this information in my records but I still wish that some time another restorer would examine the picture, although it is really very unimportant.

In supplying Mrs. Brown with information that we had gathered subsequently to the purchase of the paintings by Colonial Williamsburg, I am now adding some data which I have located in my recent research during my vacation.

In the last purchase made from us you will find a "Girl in Red" painting in oil. Will you please add the following information to the records.

It was exhibited abroad through the Smithsonian Institute and appeared in the museums listed below in an exhibition entitled "American Primitive Paintings":

- | | |
|---|-----------------------------|
| Kunstmuseum, Lucerne, Switzerland, | June 19th to Oct. 3d, 1954. |
| Museum of Applied Arts, Vienna, | Oct. 27th to Nov. 20th, " |
| Dortmund Municipal Museum, Dortmund, Germany, | Dec. 10th to Jan. 3, 1955. |
| America House, Munich, | Jan. 8 to Feb. 6, 1955. |
| Liljevalch Museum, Stockholm, | Feb. 20 to March 15, 1955. |
| Kunstneres, Oslo, | Mar. 26 to Apr. 17, 1955. |
| Manchester City Art Gallery, | |
| Manchester, England, | May 4 to May 30th, 1955. |
| Whitechapel Gallery, London, | June 3 to July 3, 1955. |
| Trier Museum, Trier, Germany, | Aug. 7 to Sept. 5, 1955. |

In addition, I found that the two pictures listed below were included in an important exhibition of American folk art held at the University Gallery, University of Minnesota in January and February of 1951: "Girl with Doll" by Abigail Taylor, oil.

Another item of indirect interest is that one of the objects included in the Rockefeller Collection exhibition at the Museum of Modern Art

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A. H. DOUGLAS, Q.C.
P. R. BRISSENDEN, Q.C.
E. A. O. DOUGLAS
B. D. FLOMME
W. J. THOMPSON
D. H. BELL-IRVING
A. H. B. GARROTHERS
E. G. SIVERTZ
M. J. CAYLEY

DOUGLAS, SYMES & BRISSENDEN

BARRISTERS AND SOLICITORS

717 WEST PENDER STREET

TELEPHONE MUTUAL 3-6901

CABLE ADDRESS
"MOBLAS"

VANCOUVER 1, CANADA

August 30, 1957.

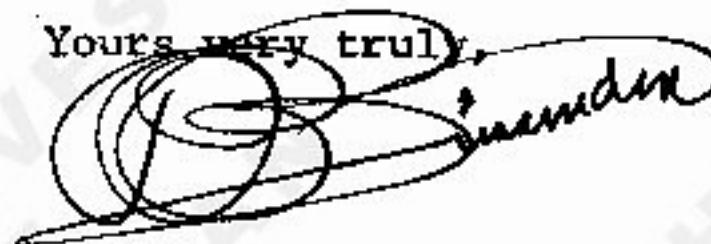
Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert:

I enclose Bank draft for \$600.00 being
the final payment on account of Mrs. Brissenden's
painting by Georgia O'Keefe.

May I say that we continue to enjoy this
lovely painting.

Yours very truly,



P.R.B.-MF

Encl.

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George Braziller, Inc.

215 FOURTH AVENUE • NEW YORK 3 • N. Y. OREGON 4-6004

August 1, 1957

Mrs. Edith Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

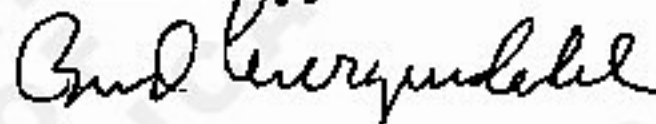
I'm sorry but there are a few more questions. On the drawing I had listed as Television Antenna you changed to Calabanes, silkscreen, on the back of the one we got from the Gallery it states Television Antenna, drawing, 1952, 22 1/2 x 31 1/4. Which should we use?

I'm not able, from the books, to get all the information on Watermelon Eater (I need date and size) and a title and date for the Clown poster we're using for the jacket. Could you supply, or give me some ideas, please?

I hope you'll let me know whether or not you want any of the Clown pictures soon so that I may plan on paper, etc.

Thank you.

Sincerely,



T. E. Mergendahl Jr.
Production Manager

tem/ah

P.S. Mrs. Shahn told me today that Mr. Shahn was in the hospital--nothing serious and he is to leave in a day or so. That you might want to know.

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Louis Altschul, Ph.D.
Fairfield State Hospital
Newtown, Conn.

28 Aug 57

Dear Mrs. Halpert

I want to thank you
again for your generous
hospitality yesterday. It was
an extremely pleasant evening
and I enjoyed very much
meeting you, as well as
seeing Walter and Jack again.

Thinking back upon it,
it occurs to me that I spent
an inordinate amount of time
giggling. Very unprofessional
indeed (giggling I mean. I'd
hate to think of myself as
a giggler) but the
atmosphere was one of such
warmth, humor, and general
geniality that I
responded to it immediately
and completely.

Thank you again, and

AF A
August thirtieth,
1 9 5 7

Mr. Mitchell A. Wilder,
Abby Aldrich Rockefeller Folk Art Collection,
Williamsburg, Virginia.

Dear Mitch:

This is to acknowledge the Washington material, which I am now returning to Mr. Maker with a deep sigh of relief. Life has always presented a problem for me as I cannot sell anything that I am not personally enthusiastic about. While I considered an early Washington a desirable item, the aesthetic element was not very strong. On the other hand, on the other hand, I know that in a specialized collection a document is often worth while.

To make up for G.W., I sent you - under separate cover - a pair of photographs. These are of two paintings I saw about a year and a half ago and now find that they are still available. While you have a pair of portraits now attributed to Moulthrop, I thought that you might like to see these as they are really superb and quite rare - before I offer them elsewhere. Both of these are being restored by a professional recommended by Yale, I believe, and will be completed by the end of this week. Just let me know whether you are intrigued.

This is my last gasp in the State of Connecticut, as I am returning to the gallery and hard labor on Tuesday. I hope that you and Mr. Graham will pay me a visit in the fall.

My best regards.

Sincerely,

agh-k.

not to publishing information regarding sales transactions. Dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Bemer

- 2 -

I hope the proof is satisfactory with both you and Ben Shahn. I would hate to be an impediment in the history of art.

Mr. Webb said that for very little money electro-type plates could be made from these plates and it would be very inexpensive to make post cards of "Allegory". Would you have any objections if we had some made for sale at the Art Center. I imagine Edith and Shahn have retained the reproduction rights and probably Harvard would have to give permission to use the plates also. Is it all right with you if we can work it out?

Little Sammy was with me and wanted to know why our Ben Shahn was not being reprinted in color. I told him that ours was a print ("Triple-dip") and maybe they were, but using someone else's copy. But that at any rate the "Allegory" was more well known and more valuable. I was however pleased that he knew we had a Shahn.

We saw Adelaide and Bill Fuller the other night just after they got back from New York. They were very excited about two of your pictures at the Weyhe, which they are sending down for them. The still life sounds beautiful and I can't wait to see it, but it will probably be a long time as they have gone to La Jolla and then are going to the Orient in September. Meanwhile the whole upstairs is to be redone, so I imagine the pictures won't even be uncrated until Christmas. As you may or may not know, I took them to the warehouse several months ago to look at what you had in storage. They took out the two vertical panels, the red one of "Grasses" and the other of "Birds of Paradise" and I took along the "Boy with the Tears". They brought the two vertical ones back to my house. I rented for the bank the "Birds of Paradise". You should have had the check by now. The other two I still have and wish I had them permanently but since I am paying already for the small "Sketch for Red Landscape", I can't bite off any more right now, but I do show them and try to give a pitch on occasion. Did you know that there was a very small clean slit in the "Tears?"

Your mother said you inquired if we were going to Mexico. We are. We fly down the afternoon of Friday, 16 August and return Monday night, the 3rd of September. Can you possibly come down? I don't know what the situation will be at the house in Cuernavaca but surely we can move a cot in for you if there aren't enough beds. Let us hear from you as soon as you can. If you can't decide until later, the address is Morelos 123, Cuernavaca, Mex., Mexico. The telephone is 705.

Betsy sends her love.

Regards,

Sam Cantey, III
Vice President

SC:mcm

Charlotte Homer

South Egremont, Massachusetts

August 16, 1957

Dear Mrs. Halpert.

I have just had
a call ~~from~~ The man who
goes to The 1750 House each
day to say that he has
found The package you
left.

Obviously I did not
look as carefully as I
should have!!

Good wishes -

Sincerely
Charlotte Homer